16 Pages

Annual Forest Theater Number

16 Pages

Carmel Pine Cone

Saturday, June 23, 1923 CARMEL-BY-THE-SEA, CAL. Vol. IX, No. 20

Man of Science to Business Men

Dr. Daniel T. McDougal of Carmel, director of the laboratories of the Carnegie Institute of Tucson and Carmel, was the speaker of the day at the luncheon of Monterey and other peninsula business and professional men at the House of the Four Winds on Wednesday. Ray C. DeYoe was the luncheon chairman.

A subject which to the layman is ordinarily an uninteresting one was made so live and vital that Dr MacDougal held the undivided attention of his hearers throughout his talk.

The application of scientific study and research by the great industries of the country, said the speaker, were fast eliminating the so-called gulf between pure science and applied or practical science. "Everything in life depends upon the sun shining upon the green leaf," and the study of the chemical and physical action of these processes is the specific work of the Carnegie laboratories. The pin-point center of this vast and important work is at Carmel.

A startling and interesting fact set forth by Dr. MacDougal was that not more than one new plant, perhaps not that, is brought out in a century of practical use for textile or food purposes.

Another statement was to the effect that Luther Burbank was not the discoverer of the spineless cactus. There are many varieties of this plant in Arizona and Mexico which have been studied by members of the institute.

Perhaps the most interesting part of the whole talk was that in which Dr. MacDougal told of the varieties and uses of the rubber plant.

Dr. MacDougal has been connected with the Carnegie Institute of Washington since its foundation and has been largely responsible for the nature and extent of the work undertaken by its various laboratories. He is known internationally as one of the world's great scientists. He took part in the planning of the non-magnetic ship, built wholly of copper, to sail the seas correcting the magnetic charts. This ship has already traveled 250,000 miles. The Mount Wilson observatory in southern California, directed by George E. Hale, is another of the ten main projects of the Carnegie Institute.

Expense Divided

The expense incident to the printing and distribution of this enlarged number of the Pine Cone, devoted to the summer activities of the Forest Theater, is made possible by the co-operative efforts of the Forest Theater Society and Monterey Peninsula Inc.

Local Young People Attend Skating Party

Jean Taylor was the hostess at a very enjoyable skating party in Pacific Grove last Friday evening. Among those of Carmel present were: Beryl and Christine Otis, Marian Ohm, Margaret Clute, Phyllis Overstreet, Helen Bailey, Myrtle Arne, Dorothy Cone, David and Louise Prince, Jean Taylor, Betty and Alice and Gordon Greene, Tommy Hooper, Allen Benson, Christine Burton, Jack Jordan, George Aucourt, Carl Cherry, Fay and Franklin Murphy.

"Pine Nut" Furnishes Food for Prospective Kismet Fans

"Oh, Heck!" sez I as I got off the train. "Do I have to go over the hill, unpack my suitcase and weed my garden and watch Charlie Goold's bus go by six times a day!"

"Heck," says I onct more.

I had basked under bearing figtrees and blossoming camellias in southern Switzerland, drifted in a sleepy canoe over the Lago di Como, and wandered at will through dim cool cathedrals for months and I couldn't get any kick out of the thought of going to the Carmel postoffice three times a day or of driving my Rolls-Royce over the new concrete curse. I loathed the new bank and the certified sidewalks and all the modern improvements, but the first night I was home Carmel heaped coals of fire—and glory—on my head by ordering a special brand of sunset. It shivered and shimmered (I almost said shimmied) and turned itself insideout into forty-eleven rainbows, but even so I couldn't yet feel at home. Carmel isn't just sunsets and pine trees and glistening beach. It's a condition of thought—the particular reflection of Mind that takes form here.

The next day I met a lot of old friends in my tri-daily trip to the P. O. and they all told me how young I looked, so I began to feel better and more at home, but there was still something missing. I hadn't yet caught the mass-thought. I knew that it was here somewhere. I didn't think it was Carpenter street, nor fire engines, nor Monterey Peninsula, Inc., and not getting it made me still feel like a stranger.

In sheer loneliness I drifted on the third day up into the 80 acres, thinking I'd just see if my lots were still there. Through the silence of the trees came loud, angry voices. Of course, being fresh from Italy, where they act as if about to murder each other when indulging in a friendly conversation, I wasn't particularly alarmed at first, but peering through the trees I saw John Jordan and Bill Kibbler shaking their fists in each other's faces and from the names they were calling each other, you'd have thought that they had been living with a Thesaurus since babyhood. They were hurling such pet terms as "viper," "dog," "beggar," and a son-of-a-something which I couldn't just catch; then Bill wept scalding, angry tears and said pitiful words about his harem. I was shocked because since I left, Bill has become mayor again and you'd expect him to be an example to the populace. When he mentioned his harem, I thought John would tear him limb from limb, and 'twas then I decided to interfere. When I rushed in like Joan of Arc going forth to battle, they gave me the laugh and said that they were rehearsing one of their big scenes in "Kismet."

I just stood and looked at them and sapped it all in for I knew then that I was really home again, that Carmel was still Carmel and that I had rediscovered it. I felt just like a weary wanderer who has been lost and suddenly sees the familiar landmarks of home. Here was the mass-thought I had been looking for—it was the annual Forest Theater production—and when I got into it myself again I found that as usual it is filling the heart of the whole community. All factions are united; it is the one big community effort of the year. Paul Flanders says Perry Newberry can act and Perry says that Paul has tremendous possibilities, so there you are! If this isn't Carmel then I don't know it when I see it.

Of course, Dr. Burton is as usual, the heart and soul, the muscles, bones and sinew—even the spinal column—of the effort. He designed the setting—and very beautiful it is with its oriental coloring and barbaric splendor—and he lives so in the work that he acts quite bored when his old pupils and co-workers from the Boston Tech come to visit him. Dr. B. is extremely versatile. He always substitutes for all the absentees at rehearsals. I saw him in one afternoon, play the blind beggar, the Caliph, the drums, the tom-toms and the camels—in fact, the only thing that fazed him was the part of the voluptuous oriental beauty.

Speaking of orientals reminds me that John Hilliard, the producer, hopes to get Ann Martin to be one of the harem beauties. Miss Martin is one of the leaders of the femininist movement in America, has written several weighty books on the subject, and has run twice for United States Senator from Nevada. If John succeeds, I'll say that he's a better "Shriek of Araby" than Ben Turpin.

There are a lot of newcomers in the cast. There is George Kegg, marionette master, Fanny Goldsmith, and there's Bill Overstreet, who has neglected the Forest Theater stage so long that his coming back is like the story of the Prodigal Son. He plays the cadavarous beggar so realistically that your heart throbs with sympathy and if you're not careful you'll take out an extra subscription to the Pine Cone with the idea that you're keeping the wolf from the Overstreet door a little longer. Bill is so darned realistic.

I can understand why there is little difficulty in getting a cast. Of course it's hard work, but they get a good deal of fun out of it, too. And we expect the old residents and lovers of Carmel like Daniel Willard and Arthur Vachel to give of their art and enthusiasm to the beauty of the stage setting, but why should Paul Mays and George Kegg and Mrs. Kegg and several more newcomers give of their time and energy so lavishly? It must be that the condition of creative thought and co-operative endeavor IS Carmel, whether you find it here or in Timbuctoo, and when people who really belong here finally materialize before us, it's the most natural thing in the world that they should also help to establish the standards of beauty and co-operation and unselfishness in this community. George Kegg is working his eight—sometimes eighteen—hours a day just like a real laborer—I mean unlike—and he's quite apologetic when he wants to go home to sleep or to get his meals. It would cost us $3000 to get the work done by Paul Mays that he is giving us for nothing. It seems that he's one of the feet and painting gorgeous camels and lotus flowers with as much joy and abandon as if the wealth of Persia were to be his reward.

John Hilliard, producer, moves through it all, imperturbable, impatient with no one but himself, unifying, crystalizing, synthetizing the various parts into the perfect whole. He is a man of many capacities. In addition to the tremendous work involved in the direction of so gorgeous and beautiful a spectacle as "Kismet," Mr. Hilliard is playing the star part of the play—that of Hajj, the gay and rollicking beggar who was King for a day. A local critic who has seen Oscar Asche in the same role claims that Hilliard even now with the imperfect condition of the stage and the confusion incident to a play in the making, is giving a better and more interesting interpretation of the character than did Asche himself.

The stage setting gives promise of unusual beauty. We already have a rich background of properties and stage sets of former productions to draw upon, and those who are responsible for this effort are utilizing everything possible, actuated, I suspect, not only from the sense of practical economy, but with quite a touch of sentiment, trying to make a real tradition out of the things we have produced with our hands.

The niche in the garden wall in the city of Bagdad was the Countess Cathleen's shrine; the dome on the Mosque and Minaret was once Cleopatra's obelisk; an old "Yellow Jacket" grill—one of Daniel Willard's beautiful pieces of handiwork—has a place of honor in "Kismet;" a part of the merchandise to be used on the stage is to be the famous old inkwell in "Strewel Peter;" the platforms that were made to hold the little people of the forest in "Inching" will now be covered with Persian carpets and will support royalty itself; biggest decorators in the country, but he goes about the Forest Theater stage walking on canvasses in his stocking and the Sphinx' stormy career will now end for a part of her has been turned into a beautiful garden wall. The result is no hodge-podge, but they have just caught a bit of color here, a line of grace there and are giving us some of the most beautiful things of the old in the new—but the articles are so camouflaged that their own mothers won't know them.

Carmel is playing again—and happy. They may scrap again—and still be happy.

California Loses Leading Attorney

Early last Tuesday morning in San Francisco James H. Campbell, distinguished California attorney, passed away.

At the bedside when death came were his children, Argyll Campbell, city attorney of Carmel; Mrs. Thomas Vincent Cator, of Carmel, and Mrs. Conrad T. Jansen of San Jose.

Death was the result of a breast affection which became acute last Friday.

While yet a child James H. Campbell, who was a native of Andover, Mass., came to California with his parents. Following his admission to the bar, he married Molly Faulkner, noted beauty and society leader.

During his long and honorable career the deceased appeared as counsel in many of the most famous trials in the California and federal courts. At four elections he was named district attorney of Santa Clara county and later was dean of the law department of Santa Clara University. He was a prolific writer as well, his work in this line including a life of General George B. McClellan.

The remains were taken to San Jose, where the funeral took place Wednesday, attended by a large concourse of sorrowing friends.

SURE, WE'LL RECIPROCATE

(Editorial)

Larger audiences than have heretofore attended the Forest Theater plays are indicated this year.

As always in the past, a great portion of those who attend will come from points as far as two hundred and fifty miles north and south of Carmel, but added to that there will be the larger number of Monterey, Del Monte and Pacific Grove residents present who have caught the co-operative spirit and who are anxious to help make this summer's plays a greater success than ever.

Our part will be to co-operate with our sister communities when they give their various affairs.

Pine Needles

Allen Bier, the well-known pianist, is here for several weeks, staying in the Hogle cottage on Monte Verde street.

Vincent Torres and his bride have returned from their honeymoon in San Francisco and Mr. Torres is back on the wagon.

Mrs. Philip Wilson Jr. has returned to Carmel after a week's visit with her mother, Mrs. Margaret Church, in San Francisco.

Fresno people in Carmel for the summer are Frank B. Shephard and family. They sleep and eat at "Dancing Oaks," the Whitehead cottage.

Ray C. DeYoe and wife, his mother, Mrs. Rose J. LeYoe, and his aunt, Mrs. Tillie Hanson, spent the week end on a motor trip to the Big Basin country.

Birney W. Adams arrived here last Saturday from Groveland for a brief visit. He is on furlough from his duties with the United States forest service.

Correction—Southern Pacific advertisement in Pine Cone of June 16. Daily to Los Angeles, limit three months, but not beyond October 31, $18.25. We had it $15.25.

Summer sojourners here are Mrs. Donzel Stoney and her three daughters—Mrs. Charles Davis, Mrs. Arnold and Miss Katherine—all of San Francisco. They have the Young cottage.

W. P. Silva's pictures having arrived from France, he and Mrs. Silva will keep open house, both at the gallery and the studio, this afternoon from 2 to 6. A cordial invitation is extended to all residents and visitors to attend.

Miss Rhoda Long of Seattle has returned to Carmel and will occupy her cottage on Mission Point for the summer. Her sister, Mrs. Clark E. Wyman, who has occupied Miss Long's cottage since October, returns to her home in St. Paul on July first.

Tomorrow Children's Day will be observed in the Carmel Church on Lincoln. A little missionary play and songs and recitations by the children, with a short address by the pastor, will take the place of the usual 11 o'clock service. Everybody will be welcome.

Dr. D. R. Dewey of Cambridge, Mass., a prominent member of the faculty of the Boston School of Technology, was a recent visitor here. He came to renew his acquaintance with Dr. A. E. Burton, a former fellow-worker. Dr. Dewey is lecturing at the University of California summer school.

Mrs. David Larson and daughter of Honolulu are visiting their aunt, Mrs. R. J. DeYoe. Mrs. Larson was well known here when she was Katherine Wood. Her husband is manager of a large plantation in Hawaii. With Mrs. DeYoe and Mrs. Lillie Hanson, another aunt, Mrs. Larson is planning a trip east, to be followed by a season in Honolulu for the entire party.

A new garage and an addition to the Philip Wilson Jr. home on Camino Real has just been completed by contractor L. E. Gottfried.

Simple Paint Remover.

Heated lye water applied with an old scrubbing or paint brush to woodwork or furniture will easily remove the paint or varnish with the aid of a scraper.

NOTICE TO CREDITORS

In the Superior Court of the State of California, in and for the County of Monterey.

In the matter of the estate of John L. Williams, deceased.

Notice is hereby given by the undersigned, Charlotte W. Williams, as administratrix with the will annexed of the estate of John L. Williams, deceased, to the creditors of and all persons having claims against the said deceased, to file them, with the necessary vouchers, in the office of the clerk of the above entitled court, or to exhibit them, with the necessary vouchers, to the said administratrix with the will annexed, at the law offices of Messrs. Hudson, Martin & Jorgensen, attorneys for said administratrix with the will annexed, in the Ordway building, in the City of Monterey (the same being the place for the transaction of the business of said estate), in the County of Monterey, State of California, within ten months after the first publication of this notice.

Dated June 5th, 1923.

CHARLOTTE W. WILLIAMS,
Administratrix with the Will Annexed of the Estate of John L. Williams, Deceased.

Date of first publication June 9, 1923.
Date of last publication July 7, 1923.

Hudson, Martin & Jorgensen, Attorneys for Administratrix with the Will Annexed-

NOTICE TO CREDITORS

In the Superior Court of the State of California in and for the County of Monterey.

In the matter of the estate of Elizabeth A. Foster, Deceased.

Notice is hereby given, by the undersigned, Administrator of the estate of Elizabeth A. Foster, Deceased, to the creditors of and all persons having claims against the said deceased, to file them with the necessary vouchers, in the office of the clerk of the above entitled court, or to exhibit them, with the necessary vouchers, to the said administrator at the law offices of Messrs. Hudson, Martin & Jorgensen, in the Ordway Building, in the City of Monterey, California, (the same being the place for the transaction of the business of said estate), in the County of Monterey, State of California, within four months after the first publication of this notice.

Dated June 1, 1923.

J. A. CORNETT,
Administrator of the Estate of Elizabeth A. Foster, Deceased

Date of first publication, June 2nd, 1923.

Date of last publication, June 30th, 1923.

Hudson, Martin & Jorgensen, Attorneys for Administrator.

Advertisers always get results in the Pine Cone.

MONTEREY THEATRES

Direction of T. & D. Jr. Enterprises, Inc.

Moving Picture Shows

Evenings 7:00 and 8:45 Matinee Daily 2:30

STRAND THEATRE

Tonite—Laurette Taylor in "Peg o' My Heart." Fighting Blood No. 6. Movie Chat.

Sunday—Viola Dana in "Crinoline and Romance." Snub Pollard in "Dig Up." Kinogram.

Monday and Tuesday—Frank Keenan in "Hearts Aflame." Bull Montana in "Snowed Under."

Wednesday and Thursday — May Murray in "Jassmania." Christie Comedy, "Green as Grass."

Friday—Barbara La Marr and Gaston Glass in "The Hero." Carter De Haven in "A Ringer for Dad."

STAR THEATRE

Tonight—"The Proof of Innocence," all-star cast. "Oliver Twisted," with Joe Rock. News.

Sunday and Monday—"The First Degree," with Frank Mayo. "The Game Hunter," comedy. News.

Tuesday & Wednesday—Roy Stewart and Kathlyn Williams in "Trimmed in Scarlet." Aesop Fable. Comedy.

Thursday and Friday—"The Prisoners," with Herbert Rawlinson. Comedy. Pearl White in Plunder No. 5.

Schedule Sunday, June 24 = Strand Theater:
Feature—2.05, 3.53, 5.41, 7.29, 9.17 to 10.30
Schedule Sunday, June 24 = Star Theater:
Feature—2.05, 3.53, 5.41, 7.29, 9.17 to 10.30

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Served Ice-cold at
Basham's
CARMEL-BY THE-SEA

TO THE
Carmel patrons
OF THE
Grove Laundry
We now have a daily wagon call
Work done Promptly
Phone 488

Lecture On Christian Science

By Judge Frederick C. Hall, C. B.

Member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts.

Delivered Sunday, June 16, in Manzanita Hall, under the auspices of the Christian Science Society of Carmel. Judge Hill said in his lecture:

Christian Science as it is presented to you and to me came through the discovery by Mary Baker Eddy of the operation of absolute, fixed spiritual law. In an impartial investigation of Christian Science it is desirable, in fact quite essential to know somewhat of its Discoverer and Founder. I feel quite safe in assuming that my early experience in the investigation of this subject is similar to yours. My first impulse was to inquire, "Who is Mrs. Eddy?" "What did she discover and found?" The answer to these questions is simple and helpful.

Mrs. Eddy was a devout and lovable, New England woman, deeply interested in the Bible. Erly in childhood she displayed a keen perception of the underlying truths contained in Bible narratives. Through her research and study of the Bible she noted that perfect trust and confidence in God's laws were followed by permanent and fixed results and that blessing and healing were part and parcel of His infinite plan. Hence Mrs Eddy discovered and proved the divine laws of Life, Truth and Love.

In the consideration of Christian Science it is absolutely essential to understand the nature of good and evil and to be able to distinguish between that which is intrinsically good and that which presents merely the appearance of good. Christian Science declares in no uncertain manner that God is the source of all good and that the human—the carnal—mind is the procuring cause of all evil. It presents logical, irrefutable proof that man lives by divine decree, and that the Scriptural text, "In Him we live and move and have our being," declares the real status of man and not merely an emotional theory. It declares emphatically that evil is not a person, place or thing; that it is not a cause or creator and that there is no realm or dominion over which evil is the sovereign power. In fact, it denies that evil has any power except such as it assumes in human belief, and it then destroys this assumed power by overcoming the human mind with the divine Mind.

Christian Science presents to you the conception of God as infinite Mind, Spirit, Soul, Principle, Life, Truth, Love. It presents nothing about Him save that which is supported and sustained by Bible authority and which is rational and comforting. When it is perceived that God is infinite divine Mind it at once becomes apparent that like produces like, hence His creation must of necessity be mental and not material. God must be sought and found, if at all, through the avenue of divine Mind and not in or through matter. It then becomes clear that the real man whom God pronounced good lives, moves and has his being in Mind, and is a spiritual, not a material being, and because he is an idea in Mind, he can and does express the qualities of that divine Mind which created him.

A Christian Science treatment is a conscientious effort based upon a sincere desire to bring into human experience "the enduring, the good, and the true," so that by the renewing of the mind it can be proved what is that "perfect will of God." In other words the reformation of the sinner and the healing of the sick is but proof that divine Principle, God, is present and available and is, as we have heretofore seen, Immanuel or God with us. This happy and desirable mental condition is established through the medium of prayer. There is a great lack of understanding among Christian people as to what constitutes true prayer. This lack of absolute knowledge is the procuring cause of much error and accounts for the erroneous belief that Christian Scientists do not pray. Such belief has no foundation in fact. They pray continually and understandingly and the fruits of their prayers are rich blessings to humanity. It must be remembered, however, that in their prayers they do not supplicate God to conform His will to theirs or to change His infinite design. Neither do they charge Him with human delinquencies and as a matter of course they do not petition Him to remedy or correct that which He has not created. They do pray to Him from the standpoint of sincere desire and "absolute faith that all things are possible to Him," and such prayer is answered by driving out of human conscienciousness the diseased, erroneous images of thought and letting in the light of God's man created in His image and likeness.

Send a weekly news letter to the folks back home. The Pine Cone fills the order at $2.00 a year.

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The *Isis*

—A Sandal of appealing design that embodies an unusual degree of beauty and style distinction.

Wonderfully expressed in white doeskin
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Under the auspices of the Carmel Humane Society. For rates and particulars write to Miss Dorothy Bassett, Carmel-by-the-Sea, Cal.

Mrs. Lawler

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OPEN ALL THE YEAR

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Beautiful in Story
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John Steven McGroarty says: "Another good book on the California shelf."

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NOW SELLING

Fancy Work Baskets 35c, 65c, 85c, 98c, $1.35	Canvas Camp Stools 49c each
High-grade Stationery underpriced Highland Linen 23c, 31c, 42c Royal Linen Envelopes 2 pkgs. 15c Writing Paper 25c, 30c, 43c box	Water Glasses, thin blown 6 for 45c
	Flower Pots—all sizes 4c, 5c, 10c, 25c
	Electric Globes 15-25-40-50 Watts 30c each
Garden Hose guaranteed complete couplings 25 feet, $3.00 50 feet, $6.00	Big shipment All-Aluminum Teaspoons now selling 4c each
	Big Wonder Oil Mops 49c, 69c each

Here's Stove Headquarters

whether it's oil, wood or electric range that's wanted, we give better values and service

Holman's Carmel Store
R. G. Leidig, Mgr.

The most memorable spot in your pilgrimage this year should be Carmel, July 2-4--"Kismet"

ITEMS OF INTEREST

Mr. and Mrs. Mrs. McAllister and two daughters of Cupertino are occupying the Delmas cottage for two weeks.

Dr. Marion Williams and son Russell of Santa Barbara are visiting their aunt, Mrs. Meade Williams, for a week.

The James Barnes family of Stockton are in the Sandbox at Eleventh and Scenic Drive, for the summer months.

A number of invitations have been sent out by Mr. and Mrs. Henry Williams for a dance at the Mission Tea House.

Forman T. McLean of Chico, who is connected with the Carnegie Institute, is here with his wife. They have the Stark cottage.

A guest of the Donald Hales is Mrs Hilby, mother of Mrs. Hale. She recently returned from the state capitol where she visited her son.

Mrs. Clara Smith Lawler has gone to San Francisco to meet her brother and his wife, Mr. and Mrs. Guy Smith, who are arriving from China for a visit to the states. They are residents of Tientsen, where Mr. Smith represents the Dollar Steamship Co. for northern China.

Steady there, steady!
Steady here—a steady increase in our "golf customers," thanks to complete assortments of everything golfers wear.

And the assurance of satisfaction that's back of anything a man buys here.

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MONTEREY

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FOR SALE—2 choice wooded lots, 80x100; $900; terms if desired; inquire Pine Cone office

RANCH FOR SALE—275 acres, 6 miles from Carmel by the-Sea, in beautiful Carmel valley; 40 acres under cultivation; 900 young fruit trees; suitable for stock raising; plenty running water. Address Pine Cone office.

YOUNG LADY desires to care for children by hour in daytime. Phone 902 J 1, or call at Tuley residence, Dolores st.

FOR RENT—For three months, four room house, attractively furnished, piano, electric range; $100 month. Address Mrs. J. H. Flanner, San Carlos and 11th, Carmel.

MISS M. A. ELLISON—Late head of massage department in Canadian Military work; Trainer and Examiner Incorporated Society of Licensed Masseuses, London, Eng. Gives manipulative electrical, radiant heat and vibrative treatments. Apply Pine Cone office.

FOUND—Knit scarf and gray gloves at Forest Theatre. Same can be had at Pine Cone office by paying for this ad.

NAVAJO RUGS—For best quality and right prices in these rugs, direct from the Indian Reservation in New Mexico, see Miss L. R. Lichtenthaler, at bungalow, Lincoln street, near Ninth avenue.

LOST—Black sealskin wallet; gold corner one edge; size appox 3½x7; reward for return to Pine Cone.

WANTED—Woman or young girl to stay evenings with children. Phone 891 J.

FOR RENT — Four room cottage; Nicely furnished; grand piano. Mrs. Flanner, 11th and San Carlos.

FOUND in local postoffice, bunch of keys in leather case. Same may be had by paying for this adv

WANTED—At reasonable price room and board for college boy acting as chauffeur, for month of July. Address Mrs. J. C. Noyes, Whitecotton Hotel, Berkeley, Cal.

FOR SALE—Oliver Typewriter No. 9; in good condition; Price $30. Inquire Pine Cone office.

ROOM and breakfast in exchange for two hours' work in morning. McChesney cottage, Camino Real and Fourth or Box 412, Carmel.

WANTED—Reliable woman or girl to take care of baby half a day, morning or afternoon. Apply Cabbages & Kings, Ltd.

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A Vital Message

From Monterey Bankers to Peninsula People

Dear Friends:

In the years we have spent in Monterey, we have grown to love our community and its people. Here we have built our homes and are rearing our families. Our hearts, our lives, and our fortunes are entwined with the destiny of the Peninsula.

Advancement for this community has always been our aim. And by joining forces with a great bank we have taken the greatest forward stride for the Peninsula for which we have ever been responsible. Uniting The Bank of Monterey with The Valley Bank of the San Joaquin Valley is benefitting our community in the following ways:

1. By tapping the great reservoir of wealth in the San Joaquin Valley, and making this capital available for developing Monterey.

2. By paving the way toward establishing Monterey as the natural seaport for the great, rich San Joaqin Valley.

And with home people in charge of this bank with $12,000,000.-00 resources, a connection here is a greater asset to you than ever before. We are able to give our fellow citizens better service, wider banking facilities, and greater financial aid.

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successors to
THE BANK OF MONTEREY
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Monterey, California.

KISMET
FOREST THEATRE
CARMEL JULY 2.3.4

KEGG

Produced by

John Northern Hilliard

Beautiful Stage Decorations

The regal hangings of Mansur's house in Kismet are the work of Paul Mays, member of the New York Art League and the Provincetown Painters. Mr. Mays has given his time and skill most generously, and may be seen any day at the Forest Theater changing uninteresting lengths of canton flannel into the most richly romantic decoration wherein phoenixes and roebucks disport themselves amid fairy-tale foliage—Persian design treated in the modern manner, says the artist.

The superb desert drop scene which shows when the watchman opens the great gates, is the work of George Kegg, San Francisco artist, etcher and illustrator, master of marionettes and actor to boot. Mr. Kegg, when his scene is called at rehearsals, puts down his brush and takes up his part of the young Caliph, lays down his part and takes up his hammer, and is happy in all.

A Busy Builder

Percy Parkes, building contractor, and Arthur Shand, realtor, are located in their new quarters on Dolores st. Mr. Parkes reports the following:

Eight room residence for Miss Ann Martin on Mission and Eleventh; designer, Ernest Somerville; home for Bernard Wetzel, nearing completion; cottage for Mrs. Sapp on Junipero near Ocean avenue; new home for Miss Anna Porter of San Jose, Mission and Santa Lucia; new front completed on store of Dummage building on Dolores street.

Two old friends of John B. Jordan were guests at Pine Inn recently. Supervisor John Mullins and Judge Edward J Tyrrill of Oakland were the visitors.

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Pine Cone's Log of Literature & Art

Story of a Literary Eccentric

Pierre Loti, famous French novelist, is dead. The end came peacefully at his home in Hendaye. The eccentric French literary genius had returned to his beloved Basque country only a few days before. He will be buried in a tomb on the island of Oleron, in the Atlantic, off the coast of Charente-en-Ferieure.

Pierre Loti, whose real name was Louis Marie Julien Vianud, like Byron, never wrote with so much fervor and conviction as when he was expressing his own search for impossible ideals or depicting his passion for some new inamorata. He was famed for his wonderful word pictures and in virtually all of his works he made the world, in the words of Anatole France, "taste to the point of intoxication, of delirium, of stupefaction, the sharp savor of exotic loves." One of his most remarkable books, published in 1906, was "Disenchanted," a thrilling romance of Constantinople. In 1912, in the Figaro, he wrote an appeal to the world in favor of peace wherein he flayed the rapacity of European nations and urged that it was time for so-called Christian nations to cease from human butchery. His noted interview with the Archbishop of Rheims, in 1918, was one of the most graphic things written during the World War.

Loti was easily the most eccentric of literary men. He was a captain in the French navy up to 1910, when he resigned. He was unapproachable, shunned society and played the hermit. When he came to America in 1912 he used rouge, penciled his eyebrows, wore high heels and corsets and carried lace handkerchiefs. After having seen his Chinese drama, "The Daughter of Heaven," produced, he left this country, as he said, "conquered and subdued by American newspaper men." He had a passion for cats and the collection of mummies. His home at Rochefort-sur-Mer was said to have been a veritable museum of curiosities. With the outbreak of the World War he vainly sought a post of combat in the navy and failing to obtain that he offered to serve without pay as a marine. He was 73 years old at the time of his death.

Despite his eccentricities, Pierre Loti's death marks the passing of one of the world's greatest literary men.—Exchange.

"Hooch" and Grape Juice Do Not Mix

In a New York City court Abraham S. Baylinson, secretary of the Society of Independent Artists, has been found guilty of a charge of outraging public decency in permitting the exhibition of a picture at a recent show of the society entitled "Father Forgive Them."

The picture depicted a "dry" raid on the marriage feast at Cana, where, according to the Biblical story, Christ turned the water into wine. Christ is being held in the picture by some figures with faces identified as those of W. H. Anderson, secretary of the Anti-Saloon League of New York, and Congressman Andrew Volstead. William Jennings Bryan is depicted as pouring the miraculous wine on the pavement.

Redfern Mason Writes on Erin

Redfern Mason, author of "The Song Lore of Ireland" and music editor of the San Francisco "Examiner," visited Ireland last year to study the situation. He went there a free stater and came back a republican. His experiences and impressions are told in a small volume, "Rebel Ireland," which will soon be issued from the press. Mr. Mason was a K. C. secretary in Europe during the great war.

A recent guest at the Burton home was Mrs. Walter Yates of San Diego. She is the mother of Mrs. Jean Burton.

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Carmel Pine Cone

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W. L. OVERSTREET, Editor. Phone 905-W-1

OLD GLORY ETIQUETTE

It is unnecessary to tell any patriotic American to revere and respect the Stars and Stripes. He loves and honors it instinctively.

But sometimes he may fail in respectful treatment of his flag from lack of knowledge that what he does is not respectful. There is occasion to decorate—Thirtieth of May, July the Fourth, Washington's birthday—no matter what. Mr. American Citizen gets out a lot of American flags and drapes his place of business or his residence. He drapes the flags in rosettes, in festoons, in criss-crosses and circles. And he does it because he thinks the American flag the most beautiful in the world, and wants to honor the occasion with his flag. It doesn't occur to him that he is doing wrong, or that his pretty curlicues and interwined streamers are a desecration of his flag.

It is therefore unfair to blackguard him as unpatriotic, or ridicule him for lack of taste; what is to be done is to educate him. He is to be taught that the flag representing the heart and soul and ideals of his country is never to be used as a decoration for something else! It must hang free, or be stretched flat against a wall or house; never draped in rosettes or circles. Tell the offender he can use all the red, white, and blue bunting he wants in any shape his fancy dictates; tell him he can make his rosettes and his drapes of anything he pleases, but that the American Flag is THE AMERICAN FLAG, to be honored with FIRST place, the FINEST position, the UTMOST freedom, and NEVER to be twisted or curled or draped so that it becomes a mere embellishment to something else.

ROBERTS' ROAD PLAN

The plan of Supervisor John L. D. Roberts, who advocates changing the standards of road construction so that the entire stretch of proposed highway between Carmel and San Simeon can be built with funds now available, is feasible, according to Walter J. Wilkinson, manager of the Granite Construction Company.

Roberts' plan is to avoid expensive cuts and fills by following the natural contour of the country and the using of native redwood timber instead of steel and concrete for cattle passes, bridges and culverts. Roberts advocates the cancellation of two contracts for the construction of 13-mile strethes at each end of the proposed road, and instead asks that the construction be cheapened in order that the entire 63 miles can be graded. If this plan is not followed, the supervisor claims, the two 13-mile stretches will absorb the million and a half dollars available, leaving 37 miles of country between without even a trail.

Commenting on this plan Wilkinson says it looks all right to him. "It will mean a great deal more to the people," says Wilkinson, "to have the money spent that way than to adhere to expensive standards and have 13 miles of road at each end, with no connection between."

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"KISMET"--CARMEL'S GREAT FOREST THE

By Susan Porter

"And no one shall work for money,
And no one shall work for fame,
But each for the joy of working . . ."

IT is for the joy of the working that men and women are flocking to the Forest Theater these June days and nights, giving time, giving skill, giving creative energy, to make possible a brief and beautiful thing. There are not many towns where such minds and such hands are found ready to give joyous service; and if our July audiences could look with the eyes of the soul they would see not just the painted screens and stenciled hangings of our mimic Bagdad, but dream and vision and unselfish labor *which should* build in the mind of our community a fabric which endures.

Kismet, Edward Knoblauch's successful and popular three-act drama of ancient Bagdad—the Bagdad of the Abbaside dynasty in the jocund days of the Thousand One Nights—will be Forest Theater Society's principal attraction this summer.

Hassan Original Choice

This announcement has been hanging fire for several weeks, as negotiations have been pending with the English agents who have the handling of the late James Elroy Flecker's poetic drama, "Hassan," which was the original choice for the summer play. When "Hassan" was chosen by the directorate, negotiations were at once entered into with the London agents who hold the rights to Flecker's play. At that time the agents had not disposed of the American rights to the play, and in the preliminary correspondence it looked as if there would be no bar to "Hassan's" being produced here. But in the midst of these negotiations a New York theatrical magnate suddenly purchased the American dramatic rights, and this producer utterly refused to grant production rights to the Forest Theater.

Kismet Secured

On the chance of a contingency of this kind arising, John Hilliard, this year's producer, had already secured the rights to "Kismet." This play was chosen for the reason that if "Hassan" was not available at the last moment, the change in plans would not affect the work already done on the costumes and on the construction of the stage.

"Kismet," like "Hassan," is a drama of old Bagdad. The stage planned for the one will be used for the other. The scenes of the two plays are almost as like as peas in a pod. Many of the characters in the Flecker play are also to be found in "Kismet."

There is nothing remarkable about this similarity when it is remembered that both authors went to the same source for the material of their plays. This source is the immortal "Book of the Thousand and One Nights."

Kismet a Successful Play

"Kismet" was produced in England by Oscar Asche, and has been running there for the last decade. It was done in this country with Otis Skinner in the role of Hajj, the Beggar of Bagdad, who, in the course of a single day, is raised from rags to the purple of power and then as suddenly is cast down into poverty again.

Both in this country and in England "Kismet" has been one of the biggest dramatic triumphs of the last decade. It is a gorgeous Oriental spectacle, and as such will lend itself admirably to outdoor production. Mr. Hilliard has been working for the last month on the main script of "Kismet," adapting it for use on the outdoor stage, and the play is now ready to be put into the hands of the players. Hilliard expects to begin rehearsals of certain scenes the first of next week. The stage, in charge of Dr. A. E. Burton and Austin James, is rapidly assuming the proportions and picturesqueness of old Bagdad, and it is expected that the set will be fairly complete by the first of June.

Voluntary Labor

The producer has requested that announcement be made that assistance will be greatly appreciated. Dr. Burton needs helpers on the stage. Mrs. Rhoda Johnson and Miss Helena Conger are much in need of volunteer help in costume making. Mr. Hilliard will also welcome volunteers to take part in the play. The cast is not completed, but will require forty to fifty men and women to make up the ensemble scenes. The street scenes in "Kismet" are very important and will need a large cast of volunteers.

Mrs. Johnson and Miss Conger state that beginning next Monday they will be at Arts and Crafts Hall, Casanova street, at 1:30 p. m. Mondays, Wednesdays and Fridays. They will meet there all who donate their services to the making of costumes.

Fate Has Strong Part in Kismet

KNOBLAUCH'S collaborator in the play of Kismet is none other than Kismet—Fate itself. Kismet, fate, chance, coincidence, if you want the bald name—call it what you will, but recognize it you must. Had this thing not chanced, that thing had not followed. And so well has the playwright established the picture of man hanging in the hand of Fate, "even as the bucket in the well," that we accept without question the strangest chance, the most amazing coincidence. These coincidences build the plot. Kismet in the hands of a realist could not be at all. A realist would in duty to his conviction insist that Jawan would probably have not met Hajj at the mosque, that Mansut would probably not recognize Hajj as his destined tool, that Mansur's wife would probably not see and admire Hajj and thus secure his entrance into the hareem, by which he rescues Marsinah, that Hajj and Jawan would probably not be thrown into the same dungeon, that the Caliph would probably not see Marsinah from the garden wall. That, to be brief, nothing would probably happen at all. Hajj would sit on his stone all day; the sun would rise and set. It would all be very true to life, but it would not be a play, this play, Kismet!

The Audience's Part

We, the audience, must do our part by accepting the idea that these things could happen, did happen, are happening. We must forget realism, forget what Edna Ferber calls "the strong Russian stuff about the grease on the dishpan," and accept a generously colored world where all is as Allah wills, and where he sometimes wills strange things.

The Workings of Fate

Nothing stranger happens, to illustrate the workings of fate, which make this play, than the discovery of Jawan's son, lost to him since the day the old Caliph descended upon his robber band in the desert and captured the boy. Jawan tells it to Hajj in the dungeon, where together they wait, the one his freedom, the other his death. "I, Jawan, thy flesh-and-bones enemy whom thou dost curse so sweetly, I shall be free. I shall live, live to see my son as clearly as I saw him last . . . There he stood, my Yusuf, in the wold and wild, by my tent, the dust-cloud of the coming foe walling the horizon. I made him kneel before me and blessed and kissed him. And as I did so an amulet hung forth from my breast. I broke it in half, a hand of Fatimah. Half I kept here, for myself. The other I fixed on the chain round his neck. By that broken half shall I find him again. I know it."

After the fight in the dark, in which Hajj strangles his enemy, he is preparing to escape in Jawan's clothes . . . "The cloak! The turban! Where is the purse! In his sleeve? His breast? Ah, the chain! The broken hand of Fatimah! (Imitating Jawan) 'I shall see my son again! I shall find him!' Wilt thou? (Putting it over his own neck) 'Hang thou here on my neck now, thou broken hand of Fatimah! I shall find him, so Allah will it. I shall!'"

The Land of Fatimah

And that night, in the cruel shadows of Mansur,s hareem, from which Marsinah has been rescued, Hajj crouches, waiting to kill. In the first struggle "the full moonlight shines on Hajj, revealing the chain he took from Jawan's body. Mansur, about to

Scene From "The Yellow Jacket"—Produced in 1920

strike, sees the chain, arrests his sword and gazes intently. 'By the living! Whence comes that amulet upon thy breast? That broken hand of Fatimah! Look!' He throws his sword away and shows the other half of the broken hand on a chain on his own breast. Hajj gasps, 'The broken hand of Fatimah! Then thou art Yusuf?' He gathers himself together, strong to play the cards Fate has dealt him. 'I am thy father . . . Am I not he? Canst thou recall my tent in the wild and wold? And the enemy's dust-cloud walling the horizon? And my bending over thee and snapping this talisman in twain, giving thee half, keeping half? Look, the pieces fit. The hand is one, even as our blood is . . . On thy knees, O true-born son, that I may call down blessings upon thee as I did in the years long gone.' Ann as Mansur, overcome, kneels before him, murmuring, 'O my father!' Hajj cries, 'May Allah send thy soul—damnation!' and plunges his knife to the hilt."

Improbable? Yes, of course, but what does that matter when one is getting an authentic thrill?

Costumes, Mechanical Detail and Makeup

"Lightly one reads a little song,
And all the dreaming goes
To make a ditty twelve lines long,
Nobody knows."

So a poet grumbled once. And so, with more reason might those concerned in a production grumble about the audience who will accept and criticize the play without knowing all the dreaming and all the hard work that go to make it. They might grumble, I say, but as a matter of fact they don't. For they are w and caring so much a are doing that they ar a very good time.

The costumes and co Kismet are well blocke and the fundamental id

John Northern

Mrs. Botke for Hassan ried out.

Generally speaking, th of long sweeps and m with avoidance of deta grounds plain to throw of the moving figures. plain walls—that's what ient sing," said Mrs. Bo

Costumes

The costumes will be of Rhoda Johnson, whos ing of her skill and he riched many a Carmel p in the last year. Her "Inchling," "The Shep "Spreading the News" a tice" are well remembere son has always been int tuming, especially in its enjoying the reference makes accurate and cor vision. "But I couldn't d "without Helena Conger Conger is blessed with hand and the great gift "Had you ever done co you came here?" we as answer was memorable till you come to Carmel what you can do."

Makeup

Hobart Glassell, on t had discovered his gift long before he came pressed to tell when and he had made people u with a reminiscent glea the data which we offer to mar its simple grand

"1909—First experien College Mascot," Los

1911-14—British Assc Punta Arenas, Chili.

1914-15—With Max C ductions (movies), Buer gentine.

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1918—La Valle Bonne

1919—Coblenz, German

Dick Johnson was ne dropped in to ask him hi lighting. He gave us a but disclaimed experienc school plays at Exeter thought it was fun. S Josselyn's man—Friday- it."

Lighting

Lewis Josselyn up an trees had some very int to say about the modern ing as opposed to the o idea being "to paint with Kuster always said. H greater problems presen door production and the ing them. Each Forest t

EATER COMMUNITY PLAY, JULY 2-3-4, 1923

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ferene problem, "Hassan" a very interesting one. "But the whole point," he said emphatically, "is to make your lighting a part of the whole scheme of things—to subordinate it to the producer's general idea, never to let it detract from the spoken line nor to descend to a trick effect just because it's a good trick. Light is really, you might say, the medium in which a production swims—but you must never forget the *production in the medium*."

Do you wonder we came home happy under the gray skies that day? It's rather splendid to realize all those people, Jessie Arms Botke, Rhoda Johnson, Helena Conger, Hobart Glassell, Lewis Josselyn and Dick Johnson, all willing to work so hard and so joyously in a big common effort. And of course this only a part. There is the producer's own creative dream and the music and the setting and the dancing and a lot more that is being planned and will be told of soon. More people *who are giving their time and their* skill and their energy to make possible a lovely and memorable thing.

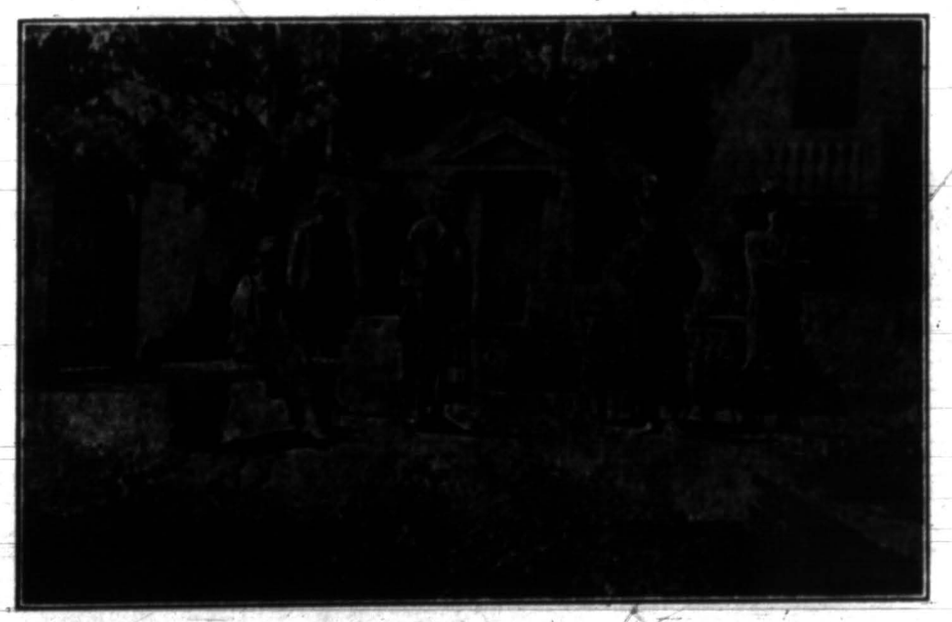
Psychology of Out-Door Productions

By Frank Arthur French

The production of a play like "Kismet" on an outdoor stage is a complicated piece of work. In the first place, the play was written for the indoor theater, where the shifting of its eleven scenes offers no especial technical difficulties. But it becomes a complicated problem to the outdoor producer, who has to work without a curtain and without painted scenery. John N. Hilliard, who will produce "Hassan," has already spent *two months adapting this* indoor play to the medium of the Forest Theater stage, in arranging the text and in devising a practical system of scenes so that there may be no undue waits between scenes and acts. In this work the producer has had the invaluable assistance of an exceedingly competent stage staff. This staff consists of Dr. Alfred E. Burton, Austin James and Arthur Vachell. Dr. Burton is chief of this staff, and those who remember his stage settings in the Arts and Crafts Little Theater during the winter season need no further word as to his ability as a builder of stages. Austin James, to whom has fallen the technical task of translating the producer's rough plans into workable blueprints, is an experienced artisan. In the last dozen years he has helped to build many of the Forest Theater's summer productions.

Personal to the Producer

John Northern Hilliard's many Forest Theater productions of the past ten



Scene From "Arms and the Man" —Produced in 1919

years, culminating in the greatest achievement possibly both of himself and of that vehicle—The Yellow Jacket— have given him authority in matters pertaining to outdoor productions. As deduced from years of painstaking labor, while there was no precedent to follow he worked out a modus operandi whose ends prove its worth. He studies his theme until he knows not only its human and ornate vestiture but until he has lived in the mind of every character, and until the inner significance of the play becomes part of himself. Then he puts it over to his audience which is swept on with him as a unit. Thus he has grasped the psychology of the outdoor theater. As an actor he emphasizes all these grave points for success. The atmosphere, beauty of gesture and almost supernal beauty of setting must be sustained by dignity of language. All these he brought out in Pygmalion and Galatea, where he played the art critic and patron, Chrysos, and in the intricacies of that beautiful masque "Tusitala," by himself and Herbert Heron who was the real founder of the Forest Theater.

Former Successes

Again in The Yellow Jacket as the Chorus his own dignity of gesture, opulence of voice and simple magnetic power were complementary to the play. Whether in Chrysos, the Chorus, or the astrologer in High Justice, it is all one of his suppressed powers of portrayal; and in Haji, the part chosen for himself, there will be wide range for his ability and unusual poise, which presage deserved success attendant upon these new expressions of his exceptional gifts. Kismet, with the lure of forest setting, will be far greater than the indoor dream of its progenitor who still awaits its premier, and it is to be hoped will, from Somewhere, assist in its success to the last shadowfall.

Fast Assuming Color

Arthur Vachell's fine discrimination from the artist standpoint will add another to his many former beautiful stages. Already he and Cornelius Botke, whose mastery of colorful design is in demand before he goes abroad in May, are bestirring themselves on the decor of the production. Jessie Arms Botke has made the colored plates for the costumes. These will be designed and made by Mrs. Rhoda Johnson and Miss Helena Conger, both of whom have proved themselves experts, and are engaged also to paint the colored plates, design and make all costumes for "The Cradle," the Forest Theater prize play to be produced by Mr. Hilliard and Miss Blanche Tolmie in the latter part of July. Lewis Josselyn and Richard Johnson will handle the lighting problem with their usual facility working en rapport with the subtleties of the Forest Theater. Make-up will be directed by Hobart Glassell, past master in this difficult branch of histrionic art. A spirit of community co-operation is behind the play throughout.

The Directing Head

It will be seen that the task of producing a Forest Theater play is divided among many persons. The success of a production, therefore, depends upon these people working together, and under one directing head. This directing head is responsible for the nice adjustment of the parts so that they will fit without friction into the balance of the whole. He must put the parts together. He of all the working staff is the one who sees the production as a whole. He it is who must reconcile conflicting points of view. Necessarily the producer must have powers bordering on the autocratic, for however wonderful theories of art may seem, where the theater is concerned there is an axiom and one alone which must rule—the play must be under one directing head. There is no democracy in the art of the stage.

Thumbnail Sketch of "Kismet"

By Susan Porter

THERE is hammering on the stage of the Forest theater these days. Already a great gate rises at the rear, and against the sky a minaret lifts slenderly. When the lights go up for the July play it is a street of Bagdad they will show, the Bagdad not of James Elroy Flecker, but of Edward Knoblauch, Hassan the dreamer will not moan his broken dream there; it is Hajj the beggar who will snore and whine by the steps of the mosque.

But Hajj is a real person, from the very world that stirred Hassan to pity and terror, and Knoblauch's Bagdad, like Flecker's, is built of that thing we glimpsed when, at twelve, we read the Arabian Nights and realized dimly a colored web of beauty and cruelty, of craft and guile, of swift, horrible vengeance and unexpected sweet flowers of tenderness.

"Do ye take heed therein," says the Story-Teller in the prologue, "of the lesson taught by Fate, which the poets call Kismet, And mark well the chances and changes of time foredoomed to mortal man; lifting him now high, now sinking him low, even as the bucket in the well."

Chances and changes there are indeed in this story of a beggar's one great day. At dawn Hajj the beggar snores at the gate of the mosque, waking to cajole alms from the faithful who come to prayer. Back of his whines lies a purpose, an ache for vengeance on Jawan, who had stolen his wife and stabbed his son. Dramatically he finds Jawan and by his enemy's own ironic gift of gold, he sees opened to him "the Gate of Action . . . . The day is mine to joy. And when the night falleth, Allah allowing, I shall hold mine enemy in the hollow of my hand!"

But the gold that he will not share and the greed that makes of him a tricky thief in the Bazaar Street of the Tailors, are as traps for his feet, and from visions of vengeance and power and happiness for the daughter he loves, he is haled before Mansur, Wazir of Police. Mansur, the favorite of the former Caliph, sees his power lessening under the more spiritual rule of the young Caliph, and he dreams of the crime that should re-establish him. In Hajj, drugged before him as a criminal, ready for torture, Mansur sees the appointed tool for his purpose; therefore he pardons him and elevates him to the position of his jester. The delighted Hajj swaggers out into the high noon among the cringing attendants, while behind him Mansur declares "He is the man to kill the Caliph."

It is an adroit plot, to kill the Caliph in full divan, but the wretched Hajj bungles it, and at sunset of his glorious day he is flung into a dungeon, where, by strange chance, lies his enemy Jawan, awaiting his almost promised freedom. They speak with the nakedness of hate together, and with the fall of the curtain it is Hajj who is borne away to liberty in Jawan's litter, while Jawan, clad in the garments of Hajj, lies dead in the shadows.

In the darkness of night Hajj flies to rescue his daughter, Marsinah, whom he had sent, in her young tragic loveliness, to be, as he thought, the wife of that same loathesomely cruel Mansur, whose hideous purposes he now guesses. Mansur, he had learned in the prison, to be the son of Jawan, and in killing him in his own harem Hajj finds an almost sacred joy. He strangles him and with his own hands throws him into the harem pool, crying: "O Allah! Thou hast delivered into my hands the father! Thou hast delivered into my hands the son! Glorified be thy glory!"

Marsinah is saved. And Marsinah's heart had been given once for all to a slender youth who had made grave and lovely love to her across a garden wall, and when in the moonlight of the final scene, he is revealed to her as the young Caliph himself, come in all his glory to claim her as his lawful bride, their happiness, so young and austere and dreamlike, lifts the tale almost out of reality. As the song of the wedding procession dies away, Hajj, pardoned but banished, Hajj, of the earth earthly, sits alone once more at the door of the mosque and murmurs, "I have lived today! Mine enemies dead—Marsinah wed—Meccah tomorrow (he yawns prodigiously)—My said is said. So glory be to the One, the Eternal . . , And to Mohammed . . . " His words trail off. He sleeps.

And upon Hajj sleeping in the moonlight the curtain falls, as upon Hajj sleeping it rose at dawn of this, his day of the days.

Characters and Scenes in Colorful Play

By Susan Porter

THE play of Kismet moves like some big orchestral piece, now quietly, now fiercely, now fast, now slow. Like different orchestral instruments, also, are the characters who, by force of fate and by their own impulses weave, entangle and disentangle the theme. With knowledge of music, it would be interesting to follow this fantasy, to trace through the drama the instruments suggested by the different roles—the flute and violin notes of the love tale of Marsinah and the young Caliph, the sud-

Continued on Page 12

Talent Drops in Like the Manna From Heaven

George Kegg and his wife, who, with Miss Fannie Goldsmith, presented the marionette version of Cinderella here recently, will be in the cast of Kismet. In a letter received by John Hilliard, the producer, Mr. Kegg said that he and his wife would be in Carmel next Monday ready to begin rehearsal. Mrs. Kegg, whose exquisite voice was one of the features of the Cinderella show, will have the role of the singer in Kismet.

Miss Goldsmith, who wrote the marionette play Cinderella, returned to Carmel Thursday. She is here to play a part in Kismet, and will spend the summer in Carmel rehearsing and preparing a new marionette play. It is also her intention to open a marionette school here for the summer. She will instruct pupils in the making of marionettes and the art of manipulating the puppets. The revival of interest in this ancient form of dramatic entertainment has created a demand for expert puppeteers. Miss Goldsmith studied under Maurice Brown, formerly of the Chicago little theater, and his wife, Ellen Van Valkenberg, who have produced many successful marionette plays, the most notable of which was their version of "Alice in Wonderland."

"SHUFFLE ALONG"

Tuneful, syncopating jazz and clever comedy interspersed with love haunting melodies, presented by a cast of talented colored talent that does credit to many of the best of musical comedies now being offered, is promised in the forth-coming engagement of "Shuffle Along," the much heralded musical sensation which will be at the Monterey Theatre tonight only.

A "Bronze Beauty" chorus embracing the most attractive of the high yellow of colored aristocracy is one of the features that is said to attract more than passing attention, as they are the fastest group of chorus performers that were ever gotten together in any one show.

The song numbers are many and varied, all new, and among them "Sing Me to Sleep Mammy Dear," "Oriental Blues," "African Dip," "If You Haven't Been Vamped by a Brown Skin, You Haven't Been Vamped At All," and many others. Dancers supreme will also grace the bill, and some of these toe tickling scoundrels sure shake a mean hoof, while a jazz orchestra carried by the organization, will encourage the syncopaters and the hoofers to their utmost.

PROPERTY TRANSACTIONS

Decree of Distribution—Estate of Hannah S. Wright, deceased, to Jonathan G. Wright. Lots 1, 3, 5, 7 and 9, block 42, Carmel City.

Deed—Everett M. Grimes et ux to Eleanor Abercrombie and Helen Rosenkrans, joint tenants. Lot 15, block B16, addition No. 7, Carmel-by-the-Sea.

Deed—Carmel Development Co. to Alice L. Merrill. Lot 2, block 36, Carmel-by-the-Sea.

Deed—Carmel Development Co. to John B. and Margaret M. Dennis. Lots 21, 22, 23 and 24, block 143, addition 2, Carmel-by-the-Sea.

Deed—Frances E. Goldbeck to Mary J. Baker. Lots 1 to 6, block 5, addition 1, Carmel-by-the-Sea.

Deed—Julia L. Snow to Emma L. Williams. Lot 7, block C, addition No. 1, Carmel-by-the-Sea.

Deed—Del Monte Properties Co. to Talbert Josselyn. 2.036 acres Pebble Beach Acreage.

Deed—Carmel Development Co. to Mary E. Hull. Lots 18 and 20, block 4½, addition 4, Carmel-by-the-Sea.

Deed—Carmel Development Co. to Estate of Agnes D. Signon, deceased, by Exe. Lots 26 to 31, inc., block B21, addition No. 7, Carmel-by-the-Sea.

Deed—Estate Agnes D. Signor, deceased, by Exe., to Walter Egan, $2000. Same property as in last above deed.

Dr. J. C. Hoffman and family of Palo Alto recently purchased the Merrill cottage on Mission and Third. They are now here and will remain three months.

YOU CAN MAKE THE LAMP SHADES AT HOME

Six lamp shades that can be made at home are shown in this sketch. From left to right they are: Parchment tinted a deep orange with a deep band of brown, parchment inted a jade green with a design of turquoise blue, changeable taffeta in a lovely shade of coppery orange ruffled and fringed, rose colored taffeta with tiny fruits in pastel shades, white voile decorated with black and shellacked and Chinese embroidery combined with plain colored crepe and antique gold fringe.

Stationery of *distinction* at Pine Cone Office

The Watts studio, south of Carmel Highlands, will be open to the public on Saturday and Sunday afternoon indefinitely, 2 to 5.

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you are offered the opportunity of buying Carmel property at "old prices," Suitable available land for subdivision in Carmel is about exhausted. The opportunity offered *today* may not occur again.

CARMEL WOODS
is the ninth addition to the constantly growing town of Carmel-by-the-Sea, the most celebrated center of art and letters on the Pacific Coast.

CARMEL WOODS is in the heart of the Monterey Peninsula, touching Carmel-by-the-Sea on one side and Pebble Beach on the other. Magnificent pines and oaks and luxuriant undergrowth make Carmel Woods a region of native loveliness, admirably adapted for the homes of those who love nature and find in the healthful climate, the romantic mission history and the cultured atmosphere of Carmel-by-the-Sea their ideal of a permanent dwelling place.

CARMEL WOODS is a residence subdivision, with reasonable restrictions recommended by the town trustees and town planning commission of Carmel-by-the-Sea. These restrictions are designed to assure every purchaser a congenial environment.

CARMEL WOODS is traversed by roads that wind through the pines and oaks, opening up vistas of irresistible charm, making the homesites accessible, and at the same time emphasizing the note of seclusion so dear to those who seek homes on the Monterey Peninsula. These roads are all forty feet wide and for twenty feet of their width they are surfaced and graveled.

Water in abundance and electricity have been brought to every homesite.

Individual lots can be purchased for as little as $350.00
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For Maps and Further Information
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CARMEL INVESTMENT COMPANY, Carmel-by-the-Sea

Fateful Dates, July 2-3-4, "Kismet"

New Book Founded on Mission Days

To the People of Carmel-by-the-Sea. Greetings.

For years I have desired to write a story with its setting in Carmel. Knowing of its enchanting scenery, its romance and historical significance, I knew of no better locale for a romance. As a barefooted boy I had trodden the old hill of El Carmelo and attended the fiestas held about the old Carmel Mission in the days when the old Padre Casanova officiated at the Mission on San Carlos Day. Sweet are the memories that cluster about the locale of my story. I seemed to have lived them again as I wrote about them. I have breathed within the pages of my story the same fervor of romance that characterized bygone days in the vale of El Carmelo. With me the distance has lent enchantment to the view. I hope that I have in my humble way portrayed the wonder- ful scenic grandeur in a worthy manner. I hope that after reading my story even a faint spark of pride in being a resident of such a beauty spot will burst into a flame of ever glowing boastful glory.

Hundreds of my friends have asked me whether this spot is as beautiful as I have described it. I could but answer that indeed words had failed me to do it justice.

I would ask the people of Carmel to strive to keep this spot immune from the ravages of commercialism. Let Nature revel here and let Carmel be known always as California's garden spot where the murmuring pines still kiss the breezes of the Pacific.

Go forth, little book, and announce to all lovers of Nature the message of love and romance.

ALBERT LEON VAN HOUTTE,
Author.

(Adv.)

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UNDER UNITED STATES GOVERNMENT SUPERVISION

NOTICE OF MEETING OF STOCKHOLDERS OF THE BANK OF CARMEL, A CORPORATION, TO CONSIDER A PROPOSITION TO INCREASE THE CAPITAL STOCK OF SAID CORPORATION.

NOTICE IS HEREBY GIVEN That, in pursuance of a resolution and order of the Board of Directors of The Bank of Carmel, a corporation, unanimously adopted at a meeting of said Board duly held at the office of said corporation in the City of Carmel, Monterey County, California, on June 8, 1923 A. D., all members of said Board being present, a special meeting of the stockholders of said corporation will be held at its office in its bank building located on Lot 5, Block 71, as shown and designated on Map of Carmel-by-the-Sea filed in the office of the Recorder of said Monterey County, March 7, 1902, same being the principal place of business of said corporation, on Monday, August 20, 1923 A. D., at the hour of 7:30 o'clock p. m. of said day, for the purpose of considering and acting upon a proposition to increase the capital stock of said corporation from $25,000, divided into 250 shares of the par value of $100 each, to $50,000, divided into 500 shares of the par value of $100 each.

Dated June 12, 1923. By order of the Board of Directors.

C. A. METZ.
(SEAL)
Secretary of The Bank of Carmel aforesaid.
Date of first publication, June 16, 1923
Date of last publication, Aug. 18, 1923

NOTICE OF SALE

In the Superior Court of the State of California, in and for the County of Monterey.

In the matter of the estate of D. G. MacLean, Deceased.

Notice is hereby given that in pursuance to the law in such cases made and provided authorizing administrators to sell real estate when such sale is for the payment of charges of administration and for the advantage, benefit and best interests of the estate and those interested therein, the undersigned, Chas. B. Rosendale, administrator of the estate of D. G. MacLean, deceased, will sell at private sale to the highest bidder or bidders for cash in lawful money of the United States upon the terms and conditions hereinafter mentioned and subject to the approval and confirmation by said Superior Court on or after Monday, the 2nd day of July, 1923, all the right, title, interest and estate of said decedent at the time of his death in and to the real property hereinafter described, and all the right, title and interest that said estate has by operation of law or otherwise acquired other than or in addition to that of said deceased at the time of his death of, in, and to the following described real property located in the County of Monterey, State of California, and particularly described as: Lots four (4), six (6), eight (8), and ten (10) of Block forty-eight (48) as per map of Carmel City, on file in the office of the County Recorder of the County of Monterey.

Terms and Conditions of Sale

Said lots will be sold in one piece or separate and said sale will be for cash, ten per cent of the purchase price to accompany the bid or bids for said property. All bids or offers must be in writing and may be left at the office of the administrator in the First National Bank Building in the City of Salinas in said Monterey County, or may be delivered to said administrator personally in said County of Monterey, or may be filed in the office of the Clerk of this Court at any time after the first publication of this notice and before making the said sale.

Dated: June 8th, 1923.

CHAS. B. ROSENDALE,
Administrator of the Estate of D. G. MacLean, Deceased.
(Date of first publication June 16, 1923)
(Date of last publication June 30, 1923)

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Characters and Scenes in the Colorful Story of "Kismet"

Continued from Page 9

den dominant note of Hajj. But my knowledge fails me, and I must drop the figure.

Hajj, the Beggar

Knoblauch visualized each character of his devising so plainly that his stage directions are pieces of portraiture, each in its setting. Thus, at the rise of the curtain, Hajj is seen seated alone at the steps of the mosque. "He is a man about fifty, still in the full vigor of his manhood. His beard is thin and unkempt; but his face is keen, shrewd and full of humor. At a glance he shows himself to be a man of the people, who lives by his wits, untroubled by what the morrow may bring him."

He Meets His Enemy

Face to face with him presently comes his old enemy, Jawan, as yet unrecognized. "Jawan, an old man, clothed completely in white, his face veiled by a 'Taylasen,' a scarf hiding his beard. He is over sixty and paralyzed in his legs, but his eyes are still full of fire." These two, call them what instruments you will, make a fine fierce music together. "I am Jawan, he that stole thy wife and stabbed thy squealing brat and fled the city at night . . . Thy wife and I, that night of the nights, we rode out into the desert. A band of robbers found us. Time and lot made me their leader. Twenty-five years I was their chief. Twenty-five years the Caliph made war upon me as on a king, his equal . . . . . yea, and I was his equal, even though he captured my son, the son of thy wife, thy beautiful Gulnar." His nasal, mocking laughter dies off in the distance while Hajj rages: "By the Decreer, thy day shall set! For I have found thee! Thou art alive—and here, and I, too—I am alive!"

Entrance of the Caliph

The Caliph makes his appearance in the next scene, his procession passing through the crowded, vivid bazaar, while the shopkeepers gossip about him. . . . He is very young, and so devout! He was schooled in a monastery in the mountains. 'Tis said his hareem is empty. They say he is waiting to find the woman of his dream, a maid of beauty all in all. Be she of noblest blood or poorest of the poor, he hath taken oath, until Allah reveal the chosen one, he will live alone, unwed, unwived." He appears after his trumpeters, archers and dignitaries, "the Caliph himself, robed in the black of the black of the Abbaside dynasty. His face is very youthful, full of spiritual beauty and weary pride. By his side walks his tutor, Abu Bakr, an old white-bearded man, clothed in green and white, with a very large turban." His only speech in this scene is to an old woman praying for justice. "Come thou to my divan this mid-afternoon. None shall suffer wrong under this my sovereignty. The Judge of Judges be my witness. The Peace!"

Mansur, the Villain

After the procession comes Manser, chief of the guards of the city and favorite of the former Caliph, now falling from power. He is "a tall sinister figure of about eight and twenty. His face shows traces of beauty ruined by debauchery; his manner is that of an expert in the sensualism of cruelty. He is evidently nursing his rage and strides along ominously."

Young Love and Beauty

Marsinah, the daughter of Hajj, is shown us in the courtyard of his poor house, lightly drawn as "a beautiful girl of fourteen summers, which would correspond to a girl of eighteen in the west." Over the wall comes the young Caliph, disguised in the clothes of an artisan, and there follows the scene of young love which is like the sound of flute and violin. "All my soul lieth between thine eyes! all my longing on thy untouched lips . . . Thou art my love. I hold thy little hands in mine—and thou shalt be my wife—none other before thee!" And she: "O my love, thy mother will never choose me thy bride. Is thy father not far, far above my father? Did'st thou not say he was the Caliph's gardener?"

Contrasted Scene

In swift contrast to this silvery scene is the cynical love-passage between Hajj and Kut-al-Kulub, Mansur's neglected wife. She, "a voluptuous woman of the ripe oriental type, about eight-and-twenty, her dress very rich, her veil of the thinnest," lures him with deliberately calculated emotion and sets his facile vanity aflame. In the rich dusk of Mansur's hall she flings back her cloak: "Is this arm shriveled, this bosom yellow? Or (unveiling) is my face pock-pitted? My nose crooked?" And Hajj answers, "O sun of the age! Dazzle not my sight to blindness!"

United Lovers

After the rapidly changing scenes in the Caliph's divan, in the dark prison, in the shadows of Mansur's hareem, there remain two more pictures in this most picturesque play. By moonlight the wedding procession of the Caliph come to the mosque to claim the maid Marsinah. Veiled and shrinking she appears on the steps, standing in a flood of light, and hears a familiar voice say, "The Peace upon thee!" "Thou?" and she looks up from her terror, "But thou art the gardener's son! How is this splendor possible?" And when at last she understands, she kneels and cries, "O my lord, how dare I love thee after this?" And the Caliph answers, "Even as I love thee. By the grace of the Uniter of heart and heart, who hath brought thee to me, and me to thee . . . from this day till the day when shall come the Destroyer of delights, the Shatterer of Palaces, the Ender of all things earthly—till death!" "Is this a dream?" she whispers, and hear him murmur,

"All things are dreams till Allah sayeth, 'Be!'
When soul finds soul, as I, beloved—thee!"

Final Tableaux

And Hajj—"as the curtains of the litter shut over his child, he stands transfixed, a figure against the gorgeousness be hind him. The procession has gone, but he does not move. The song dies away in the distance." He has learned to renounce; tomorrow he will set forth, a pilgrim, on the road to Meccah. But now he is tired and he seeks his old seat by the mosque steps, drives away with curses of no pilgrim-like meekness, the beggar installed there, wraps himself in his old dirty cloak, and sinks again into the slumbering mendicant, as though no day were before him nor be hind him save such as might meet any beggar of all the beggars of Bagdad. Who knoweth what a day may bring forth? "Allah alone if all-knowing," sayeth the Story-Teller.

Personnel of "Kismet" Players

The Cast

The Story Teller, Susan Porter—Aleel in Herbert Heron's production of Countess Cathleen two years ago.

The Guide, Nasir, Hobart P. Glassell—With Edward Kuster producer of Caesar and Cleopatra, whose graceful Appolodorus in that play has by no means blurred our recollection of his truly admirable butler-turned-gentleman in Pomander Walk.

The Sheik Jawan, Austin James—A spirit Bel-Affris in Caesar and Cleopatra, and the Pamaquash in Mary Austin's Arrow-Maker.

The Caliph Abdallah—George W. Kegg of the marionettes that gave us Cinderella and of a hundred other things that should have an article by themselves.

The Wasir Abu Bakr, Alfred E. Burton—A name standing for all that is best in Carmel. His first appearance on the Forest Theatre stage was as the Prophet in Dunsany's Golden Doom, a Heron production of 1920; followed by the Steward in Countess Cathleen and the Egyptian general in Caesar and Cleopatrn.

The Wazir Mansur, Evan R. Mosher— Again a name summoning more memories than space permits us to enumerate. Really one of the first questions to ask about any Forest Theater play is, "What does Mosher play?" If he was born to do the Daffodil in The Yellow Jacket, he is now twice-born, for in Mansur is another part which he will play as though it had been written for him and for no other man alive.

Amru, a shop-keeper, William T. Kibbler — Since his first appearance as Davork in Fire in 1913, there has been no July play without Mr. Kibbler; in fact, one feels that without him there could be no play. Probably he is best remembered as Wu Sin Ting in The Yellow Jacket, with his wonderful first line, "I am the most important personage in this play."

Zaye, a shop-keeper, John B. Jordan — Who has been well received in the winter plays and did a nice Sir Andrew Agueceeek at his famous Twelfth Night party. Mr. Jordan's generous hospitality is a big factor in Carmel's stage life.

Kafur, a sworder, Thomas Bickle—Who played so well the part of a friar in the Serra play.

Kasim, a beggar, Wm. L. Overstreet—Who played admirably a somewhat similar role in The Tents of the Arabs.

Hajj, the beggar, John Northern Hilliard—Again material for an entire article. Everyone knows Mr. Hilliard's work, and whether one speaks of him as a producer of the second Alice in Wonderland, of The Yellow Jacket or of last winter's strangely impressive Night at an Inn, or as acting the King of Hearts, Padahoon in The Arrow-Maker or the Chorus in The Yellow Jacket, the mere mention of his name is enough to vouch for the quality of what he does.

A Herald of the Caliph—Susan Porter.

A Chamberlain of the Caliph—Carl Cherry, remembered for his Spy in the Golden Doom.

Marsinah, the daughter of Hajj—Grace Wickham. Beside her charming work as little Tso in the Yellow Jacket and the star role in Snow White, Miss Wickham had, as a girl in her early teens, the writing and producing of two plays to her credit, The Kid and Peter Pan Smith, in 1916 and 1817. Her first appearance was as the fairy child in the Land of Heart's Desire.

Narjis, the nurse—Helena Conger, remembered for good work in the winter plays and for the courage and grace with which she undertook at a moment's notice the part of Diane in High Justice.

Miska, a slave—Fannie Goldsmith, also of the Marionettes, lending her ability to our present production.

Kabirah, an old woman—Hilda W. Argo, remembered in Will o' the Wisp and for delicious work in Remsen's farce, The Rented Ranch, also for a graceful appearance in Caesar and Cleopatra.

Kut al-Kulub, first wife of Mansur's hareem—Blanche Tolmie, of wide experience and thorough training. Miss Tolmie was for three years with the Ben Greet Players, and has used her beautiful voice and rare spiritual intelligence on many stages, acting Discretion in Everyman, and Audrey in As You Like It. Her Countess Cathleen and her Queen Elizabeth in the Dark Lady of the Sonnets have given Carmel a great desire to see more of her lovely art. The part of Kut-al-Kulub, so unlike those she has so far played here, will be a surprising revelation of her ability.

The Egyptian dancer in the divan scene, by special arrangement, will be Joan Williams, who danced in the New York production of Johannes Kreisler.

Other dancers, musicians, slaves, court dignitaries, eunuchs, beggars, apprentices and all those others who filled the streets of Bagdad will fill the stage of the Forest theater and will help to bring alive this big and picturesque and dramatic story of Kismet.

Sherman, Clay & Co.

The Steinway Duo-Art Now Speaks

IT seems to me that I have always been dimly needed, dumbly longed for, by the busy men and women of the world. For I am the Steinway DUO-ART piano. Musicians declare that I am the long-sought "Instrument that Immortalizes the Immortals." But men and women in other walks of life have yet to realize my wonderful message to them.

It is exactly as if Franz Listz, who is gone, had left behind him not alone the written scores of his rhapsodies, but also a piano that actually played, with his touch and tempo, those great rhapsodies.

It means that Paderewski, Hofmann, Cortot, Ganz, Grainger, and other such living artists can play today, tomorrow, and for all time in every city or village. And the instrument shall be the Steinway itself; and the playing shall be in every note, and in every accent, the exact mood and manner of the musician.

Such am I, the Duo-Art reproducing feature, established in Steinway or other worthy pianoforte. Such is my high mission; to catch the playing of the masters, as it ripples tumbles, cascades over the keyboard—to catch it, and to preserve it forever, for instant reproduction in any home that possesses me.

And the proof my merit is this; that the great pianists not only assert, over their careful signatures, that I perpetuate THEIR EXACT PLAYING, but Paderewski, Bauer, Cartot, Hofmann, to name four—specifically warn their admirers, that I, and I alone, have earned and merit their present recognition.

But reproduction of the exact playing of scores of fine pianists is not all that I can do.

For, first and foremost, I remain a true pianoforte, responsive to your fingers. I am, if you so desire, a STEINWAY pianoforte. Or I can be found in five other excellent but lower-priced pianos. You can play me like any other fine piano, with all the skill and sublety that you possess.

Again, I am a true PIANOLA. If someone in your household has not that art of playing in his finger-tips, he can still enjoy, through me, all the classics, all the dance music, all the ballads, all the popular melodies or classics that exist in thousands of standard 88-note rolls. So my utility is not limited to those who would only play me with their own hands, or listen to my great artists. In truth, I am the COMPLETE piano. You can play me, or you can listen to me. I am ready to serve as your hand-maiden, or to welcome you as a hostess. Today, tomorrow, and forever, I contain within me all that is best in piano music. And only the past is forbidden to me. For though I was dimly needed and dumbly longed for, until this modern age I did not exist.

I am to be found in many discriminating homes, or at Sherman, Clay & Co. In the Duo-Art recital rooms of the latter you are cordially invited to hear me whenever you desire.

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Sherman, Clay & Co.

San Jose Watsonville San Francisco

ITEMS OF INTEREST

Mrs. W. Hales and daughter are in Carmel for two weeks. Their home is in Alameda.

Mrs. N. Lazear and daughter are in the Rigney cottage for the summer. They are from Santa Barbara.

Helen and Beryl Otis are off this week for a month's vacation with friends in the San Joaquin valley.

Mrs. J. A. Baldwin, who went up to San Francisco on a business trip recently, has returned to Carmel Highlands.

Mrs. Thorne Taylor has returned to San Francisco and is now taking a course which will fit her for a private secretarial position.

Mrs. S. B. Hunkins is again occupying her charming home on Camino Real, and will be here most of the summer. She has been in Fresno for some time.

Occupants of the Horsford cottage for a fortnight are Mrs. Marian Beaufait and friends. Mrs. Beaufait is in charge of the outdoor school of the San Francisco Presidio.

The Misses Christine and Virginia Burton are in San Francisco taking a course in Russian dancing. They are accompanied by their mother. They will return in time for "Kismet."

Incident to Kismet

The music for Kismet is in the able hands of Thomas Vincent Cator, who has a vast store of splendid work to his credit in connection with Forest Theatre music.

The songs will be sung by Mabel Kegg, a pupil of Mrs. Luella Coplin of Piedmont. Mrs. Kegg, whose lovely lyric soprano voice was heard in Cinderella, made her first appearance on the Forest Theater stage in the famous Arrowmaker of Mary Austin.

Joan Williams, a pupil of Fokine, will do the solo dance in the divan scene, a strange posturing Egyptian dance, to dreamy Oriental music. Under her management also is the dance in the same scene done by six of Carmel's pretty young girls.

Fannie Goldsmith, whose mental quality we tasted in her charming Cinderella, will be seen on the stage as Miska the slave girl. Miss Goldsmith's puppets are living realities to her, their world a world in which she too lives. She quotes a phrase that will bear much thinking: "The puppets living in a world of reality make us realize that we live in a world of unreality."

When a good property man is secured a big burden is lifted from the mind of the producer. This most important job is in the hands of Mae Harris Anson, and any one who has ever worked with her and proved her faithfulness, intelligence and efficiency will understand why John Hilliard suddenly looked relieved. Few people realize the far-reaching difficulties of this department, nor how fully the success of the play depends upon its wise handling.

Travelogue on Siam

Dr. and Mrs. E. A. Sturge will cordially welcome all those who desire to hear his interesting travelogue on Siam, the good music and social hour, at their new home next to Periwinkle cottage on the Scenic Drive, between 11th and 12th aves Arrangements may be made for transportation for those who cannot walk to the lecture at the Carmel church tomorrow morning.

Mr. and Mrs. Herman Phleger of San Francisco spent the week-end here with the former's sister, Mrs. George Gordon Pollack, wife of the coast road contractor

Isn't Powdering Her Nose.

A pretty telephone girl may be preferable, but a plain one will answer. —Boston Transcript.

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Morning Service, 11 o'clock.
Sunday School, 10 a. m.
Rev. Fred Sheldon, Pastor
Strangers Welcome.

CHRISTIAN SCIENCE SERVICES
Sunday, 11 a. m.
Sunday School, 9:45 a. m.
Wednesday, 8 p. m.
Church Edifice, Monte Verde Street, one block North of Ocean Ave.

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PRIDE OF PALOMAR
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Thursday and Friday, June 28-29

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The Story of Our States

By JONATHAN BRACE

XLVII.—ARIZONA

HISTORICALLY, Arizona is both the youngest and probably the oldest of our states. While it is the last of the states to be admitted to the Union and as such dates its existence only from 1910, its history before the advent of white men dates back into the dim past. Here were located those interesting people, the Cliff Dwellers, and the ruins of their cities high up in inaccessible places have caused much speculation as to these ancient people. It is supposed that these Cliff Dwellers were the ancestors of the Pueblo Indians and were decidedly more advanced in civilization than their neighbors. They were probably of the same race as the Aztecs of Mexico and understood irrigation, agriculture and the building arts.

It was rumors of the great Pueblos that instigated the first visit of the white men. Padre Nizan in 1539 explored this territory and he was followed by Coronado in search of the mythical wealth of the Indian cities. Coronado, though failing to find the reputed gold, did discover the Grand Canon of the Colorado with its wonderful scenic beauty, which has become one of the great assets of the state.

This region was considered part of Spanish territory and when Mexico declared its independence it became a Mexican province. After the Mexican war the section north of the Gila river was ceded to the United States and the southern portion was acquired through the Gadsden Purchase in 1853. In 1863 Arizona was separated from New Mexico and made a territory.

The derivation of the name Arizona is uncertain, but it possibly came from the Spanish, meaning "dry belt."

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To Escape Envy.

A little girl ten years old declared she would like to live in the country, "because then I shouldn't see a lot of people having a lot of things I can't have."

NOTICE FOR PUBLICATION.

(PUBLISHER)
DEPARTMENT OF THE INTERIOR
U. S. Land Office at San Francisco, Calif.

May 10, 1923.

Notice is hereby given that Ellen M. Cooper, whose post office address is Little Sur, Monterey County, California, did, on the 30th day of December, 1922, file in this office Sworn Statement and Application No. 015299, to purchase the E½NE¼, NE¼SE¼ Sec. 27, SW¼ NW¼ Sec. 26, T. 18 S., R. 1 E. MDM, and the timber thereon, under the provisions of the act of June 3, 1878, and acts amendatory, known as the "Timber and Stone Law," at such value as might be fixed by appraisement, and that, pursuant to such application, the land and timber thereon have been appraised at $400; that said applicant will offer final proof in support of his application and sworn statement on the 24th day of July, 1923, before the Register and Receiver, United States Land Office, at San Francisco, California.

Any person is at liberty to protest this purchase before entry, or initiate a contest at any time before patent issues, by filing a corroborated affidavit in this office, alleging facts which would defeat the entry.

LIDA M. HUME, Register.

PROFESSIONAL CARDS

DR. W. M. GRATIOT – Works Building, Monterey, Cal. Office hours 2 to 5. Phone, office 850; residence 837.

BROWNELL & BROWNELL
DENTISTS—Room 17 Work Building, Monterey, Cal. Phone 872. Hours 8 to 5.

DR. MYRTLE CRAMER GRAY—Osteopathic Physician, announces the removal of her office to the Work Building, Monterey. Office phone 179, residence 595-J.

MRS. P. TAYLOR – SHAMPOOING, Facial Massage, Manicuring and Scientific Scalp Treatments by appointment. P. O. Box 543, Carmel-by-the-Sea. Phone 906 J-3

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PRIVATE TUITION – English subjects, French. Special arrangements can be made for classes. Phone 741-R, or address Mrs. Kate Winter, Carmel.

PRACTICAL NURSE—Convalescent, invalid and rest home. Mrs. E. Williams, P. O. Box 546, Carmel, Cal.

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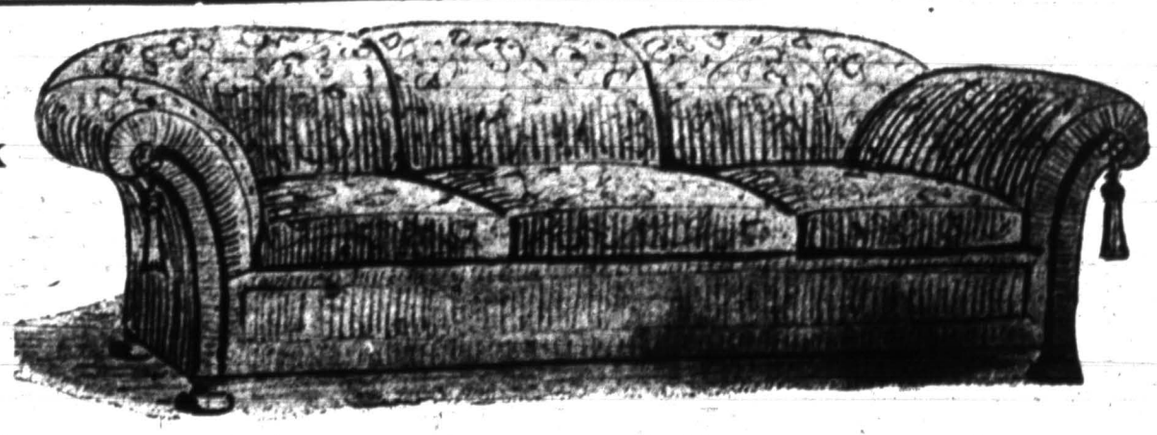

Peninsula Upholstering and Drapery Co.
Lighthouse Avenue, Monterey. Phone 8.

We'll Rock The Cradle When Kismet's Gone

WHEN the walls of Bagdad go down on July 5 the walls of Assisi will begin to rise; the cross will replace the crescent; Kismet will become a happy memory and The Cradle will fill our minds. The play, chosen from among the hundred and fifty sent in during our play contest of this year, was written by Helen Coale Crew (Mrs. Henry Crew) of Evanston, Ill. Written years ago, she tells us it took its present form after a trip to Italy which made Saint Francis a living presence to her.

It is laid in Assisi in the time of the Crusades. The little children of the dreaming hill town, stirred by the tales they hear, resolve that they too will start on their own small feet for the Holy Land, seeking, not the Sepulcher sought by the great knights, but the Cradle of the Holy Child, which might so easily be revealed to little children. Saint Francis in his wisdom and tenderness brings them back to their own homes, to their own tiny brothers and sisters, to the little plain cradles that need rocking.

The play has poetry, fire, spiritual beauty and a grim, sardonic humor. It is favorably compared with The Piper by some of the Forest Theater directors. As in The Piper, the heavy parts will be played by adults, while twenty or thirty little Carmelites will represent what Francis tenderly calls "the little flowers of Assisi."

Need People for Kismet

A large number of men and women are needed for the street scenes of "Kismet." Please call at the Forest Theater

George Dorwart has joined the cast of "Kismet." He will play the part of the priest in the Bagdad mosque.

Mr. and Mrs. J. H. Cheatham of Alameda, who were with us in April, are here again. This time they are in the Del Mar cottage.

Mrs. Rita Rhea Gabryelle is here from San Francisco, the guest of Mrs. Lillian Bremer. While her visit is primarily of a social nature, Mrs. Gabryelle is representing and demonstrating the Westgate electric cooking cabinet, said to be the most economical, clean and satisfactory cooker on the market. Mrs. Gabryelle says that "considering the high price of fuel here, I feel that I am affording the housewives of Carmel a very definite solution of their fuel problem." The cabinet will be demonstrated on request.

DAYLIGHT HIGH AND LOW TIDES AT CARMEL

	Low			High	
June23	11:32	a	1.5	6:19 a	4.1
24	12:27	p	2.0	7:37 a	4.2
25	1:22	p	2.3	8:46 a	4.4
26	2:17	p	2.6	9:47 a	4.6
27	3:11	p	2.8	10:42 a	4.9
28	4:00	p	2.9	11:34 a	5.0
29	4:56	p	1.1	12:25 p	5.1

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